# Pistahan

42nd Concert of Traditional
Philippine Dances & Music

SAMAHAN

FILIPINO AMERICAN PERFORMING ARTS & EDUCATION CENTER

Samahan Filipino Peroforming Arts & Education Center is a non-profit 501(c)3 organization founded in 1974 by the late Dr. Lolita Diñoso Carter with the primary purpose of providing the Filipino Ameriean community the opportunity to gain knowledge of their cultural heritage by learning to perform Philippine music and dance. Th s service enables the community as a whole, to appreciate Philippine cultural arts through dance, music and living traditions, enriching cultural diversity.

The Samahan Philippine Dance Company was organized in July 1974 under the direction of Lolita Diñoso Carter, Ph.D. Dr. Carter, a dance instructor at Grossmont College, El Cajon, CA. at that time, volunteered her services to organize a performing ensemble as a contribution to the growing Philippine Community of San Diego.

Her knowledge of Philippine Dance and Music came naturally from her experiences growing up in the Philippines and being involved in all facets of Filipino life in a small town including activities of a large extended family, church & its numerous religious observances, school programs & community celebrations specially town fie tas. Formal education in Philippine Folk Dance at the University of the Philippines and classes with Francisca Reyes Aquino, eminent authority on Philippine Folk Dance provided Carter with a solid background in Philippine Folk Dance.

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SAMAHAN Filipino American Performing Arts & Education Center is a 501(c)3 non-profit organization, with the purpose of teaching students to perform the Philippines' traditional dances and music, providing the milieu to appreciate their cultural heritage through performing arts all to enrich cultural diversity in the community. Its cultural educational programs are funded in part by the California Arts Council, the National Endowment for the Arts, the County of San Diego Community Enhancement Program, The San Diego Foundation – Dr. Lolita Diñoso Carter Endowment and individual contributions.

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SOUTH BAY AND NORTH COUNTY

# DANCE COMPANY

AS VARIED ARE THE PEOPLE OF THE PHILIPPINES, SO TOO ARE THE DANCES. PHILIPPINE DANCES NOT ONLY CONVEY THE ARTISTRY OF MOVEMENT, BUT ARE OFTEN ASSOCIATED WITH A LIFE-FUNCTION SUCH AS A WEDDING, THE MIMICRY OF BIRDS, OR EVEN THE WARDING OF EVIL SPIRITS. DANCE AS AN ARTFORM HAS BEEN CARRIED THROUGH THE FILIPINO PEOPLE FOR MANY GERNERATIONS.

Ruby Chiong, Artistic Director

In 1975, Ruby Pearl Chiong joined the dance company as a dancer, teacher and choreographer. Fresh from the Philippines, she brought with her a rich repertoire of dances reflecting her experiences with the Far Eastern University Dance Troupe and work with several dance companies in Manila. Her knowledge of dances from the mountain provinces of Northern Luzon and the Southern Philippines further enriched the company's repertoire.

In 1991, George Ragaza joined Samahan as artistic director sharing responsibilties with Ruby Chiong. Under his leadership, Samahan performed at the Poway Center for the Performing Arts for four consecutive years. His collection of well designed costumes and exquisite accessories greatly enhanced the professional quality of Samahan's performances.

Today, Samahan continues its streak of preserving tradtional Philippine arts through its recently assembled artistic committee. Along with the newly formed North County division and main South Bay location, Samahan strives to push the boundaries of dance with the traditional influences of native Philippine customs and culture.

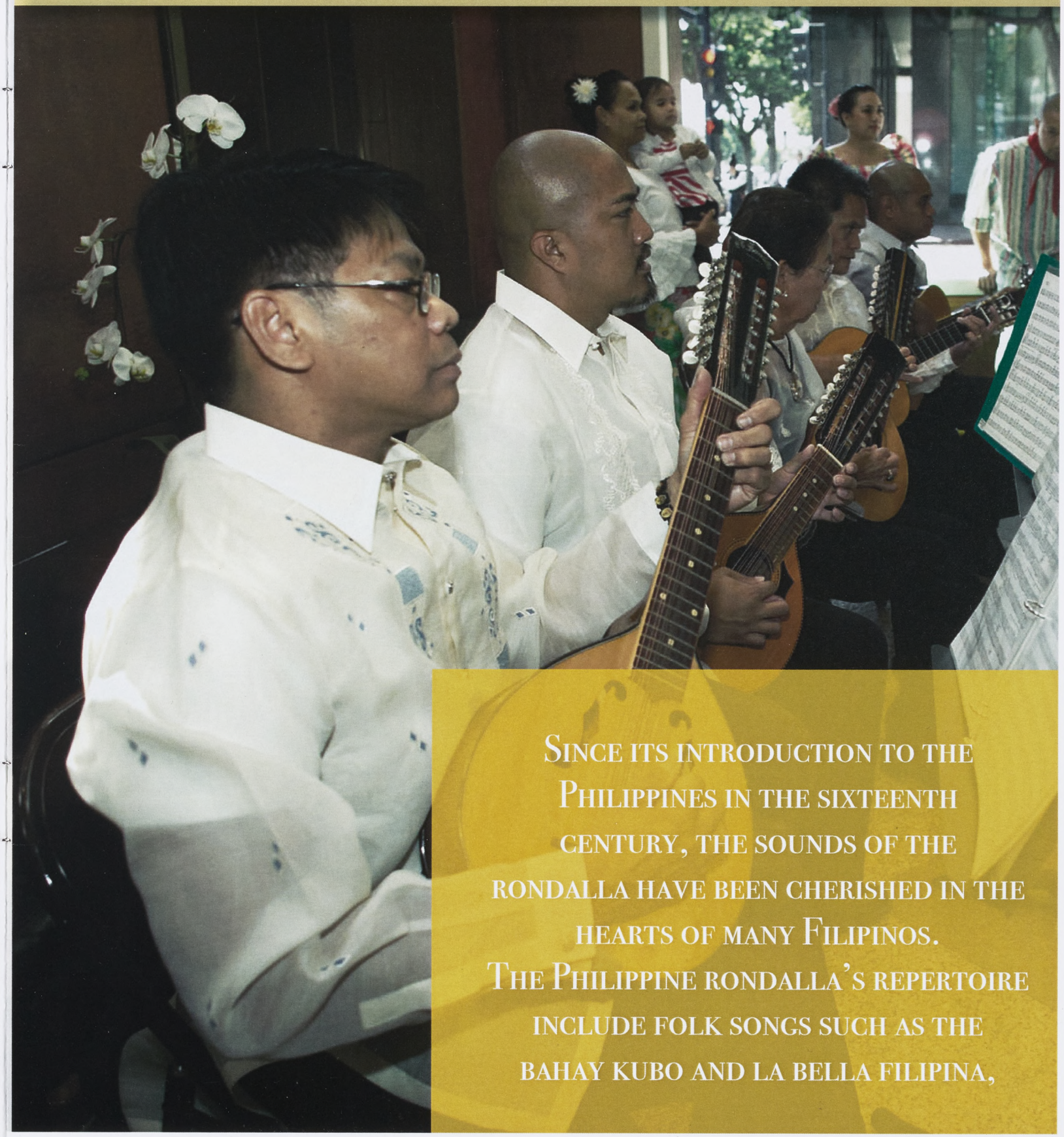
The rondalla is an ensemble of stringed instruments played with the plectrum or pick and generally known as plectrum instruments. It originated in Medieval Spain and the tradition was later taken to other countries. During the Spanish period in the East Indies, the rondalla was brought to the Philippines by the Spaniards. In the early Philippines, certain styles were adopted by the natives, especially guitar and banduria used in the Pandanggo, the Jota, and the Polka. The use of the term comparza was common. however, during the American period in the Philippines, the term rondalla became more used.

At present, rondalla, in the Philippines, refers to any group of stringed instruments that are played using the plectrum or pick.The Filipino instruments are made from indigenous Philippine wood and the plectrum, or picks, are made from tortoise-shell. Other stringed instruments composing the standard Filipino rondalla are the bandurria, the laúd, the octavina, the Twelve-string guitar, the Ukulele, the bajo de uñas or double bass, the Guitarrón mexicano, and other Filipino-made instruments modeled and developed after the guitar.

The musical components of Samahan were formed in 1980 with the assistance of Bayani Mendoza De Leon, well known Filipino ethnomusicologist and composer. Under his expert tutelage, Samahan's Rondalla, Gangsa, and Kulintang Musical Ensembles were formed. A grant from Parker Founddation enabled the company to obtain musical instruments from the Philippines. Today, it benefits from the leadership of Frederick Embalsado, as music director and Dr. Juanita Caccam as the coordinator.

MUSICAL COMPONENTS OF SAMAHAN

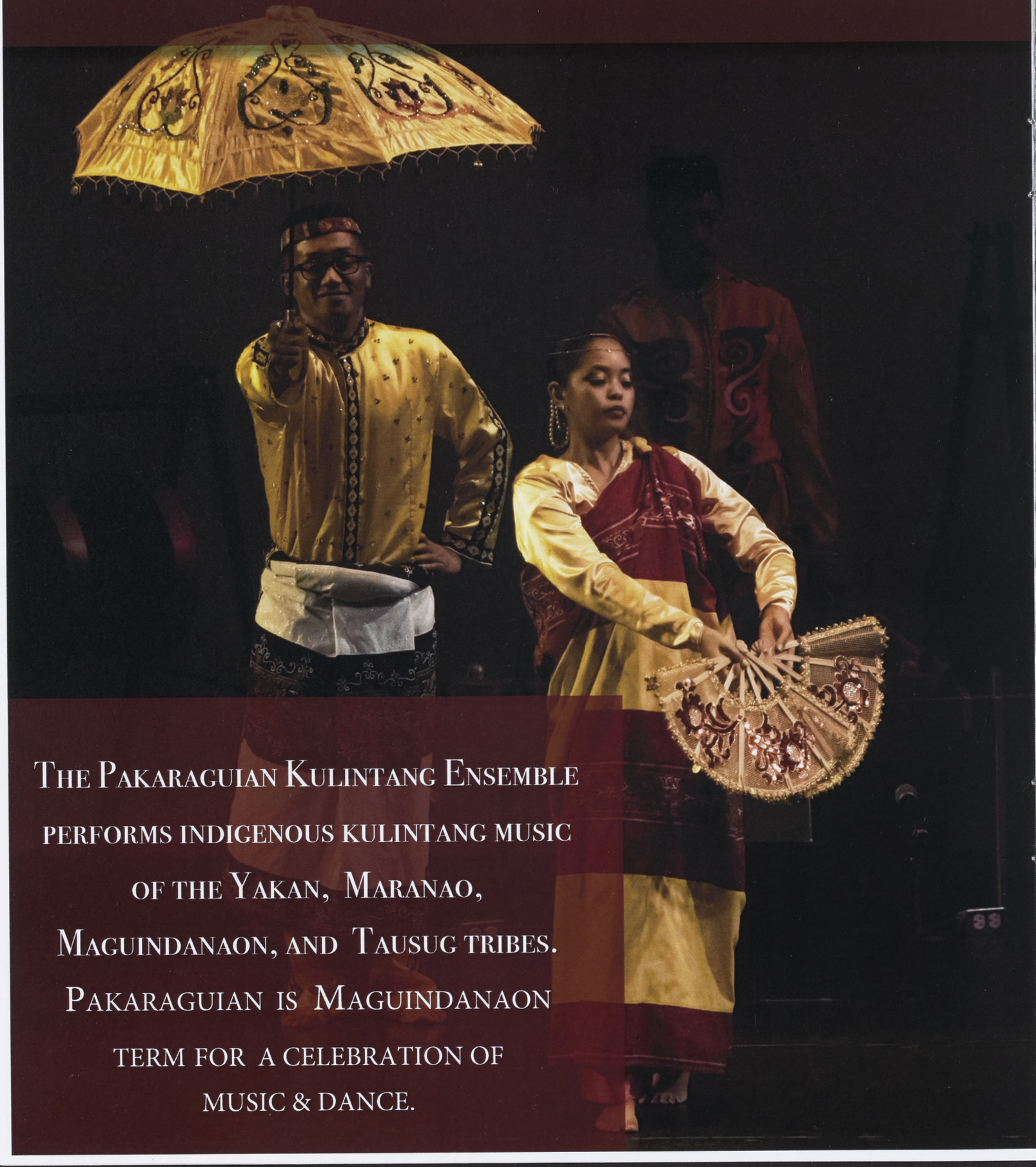
# RONDALLA STRINGED ENSEMBLE



SINCE ITS INTRODUCTION TO THE PHILIPPINES IN THE SIXTEENTH CENTURY, THE SOUNDS OF THE RONDALLA HAVE BEEN CHERISHED IN THE HEARTS OF MANY FILIPINOS. THE PHILIPPINE RONDALLA'S REPERTOIRE INCLUDE FOLK SONGS SUCH AS THE BAHAY KUBO AND LA BELLA FILIPINA,

MUSICAL COMPONENTS OF SAMAHAN

# PAKARAGUIAN KULINTANG ENSEMBLE



THE PAKARAGUIAN KULINTANG ENSEMBLE PERFORMS INDIGENOUS KULINTANG MUSIC OF THE YAKAN, MARANAO, MAGUINDANAON, AND TAUSUG TRIBES. PAKARAGUIAN IS MAGUINDANAON TERM FOR A CELEBRATION OF MUSIC & DANCE.

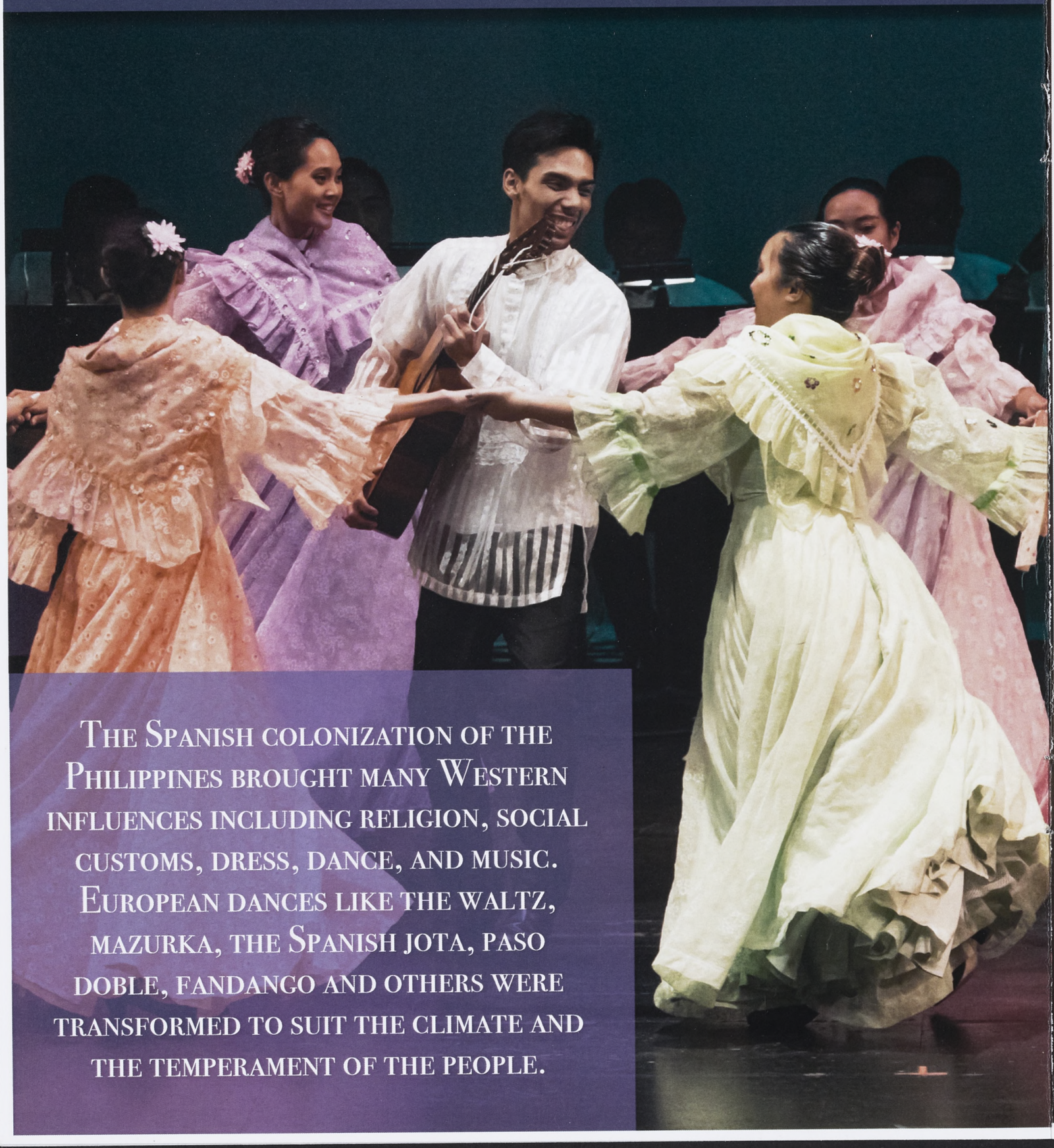
Danongan Sibay Kalanduyan, master artist/teacher of Kulingtang music became a guest teacher and artist with the company from 1988 to 1991 and 1994 to 1997. He introduced Samahan to the authentic music of the Maguindanao people as well as the music of the Maranao people. Kalanduyan was honored in 1995, as a recipient of the prestigious National Heritage Fellowship Award bt the National Endowment of the Arts. His patient guidance resulted in the development of Bernard Ellorin, one of his students, as a Kulintang player of great promise.

Bernard Ellorin's talent and dedication to Kulintang music and his knowledge of authentic Maguindanao and Maranao Kulintang music as learned from the Master Kalanduyan has been vital to the growth of Samahan's Kulintang Music Ensemble. Since 1996, he has been the Kulintang player and Director of the Samahan Kulintang Ensemble which provides live Kulintang music for the Mindanao dance performances. Original members of the Kulintang Ensemble besides Bernard, are SDSU alumni, Eric Abutin, Chris Feraro and Severino Reyes, who all went through the basic Kulintang training with Master Kalanduyan. The group eventually adapted the name Pakaraguian Kulintang Ensemble, merging with the group formed by Bernard and his UCLA music student colleagues.

Bernard received his Bachelor's degree in Ethomusicology, cum laude, from the University of California, Los Angeles in 2003 and his Masters of Arts in Music, majoring in Ethnomusicology in 2008 from the University of Hawaii, Manoa. He has recently received his Ph.D. in Ethnomusicology at the University of Hawaii, Manoa, having worked on his dissertation research about the Bajau kulintang in Malaysia under the Fulbright Fellowship and Asian Cultural Center grant.

CONCERT OF PHILIPPINE MUSIC & DANCE

# MARIA CLARA



THE SPANISH COLONIZATION OF THE PHILIPPINES BROUGHT MANY WESTERN INFLUENCES INCLUDING RELIGION, SOCIAL CUSTOMS, DRESS, DANCE, AND MUSIC. EUROPEAN DANCES LIKE THE WALTZ, MAZURKA, THE SPANISH JOTA, PASO DOBLE, FANDANGO AND OTHERS WERE TRANSFORMED TO SUIT THE CLIMATE AND THE TEMPERAMENT OF THE PEOPLE.

During the Spanish colonial period, European genres of music and dance came to the archipelago. Dances such as the paso doble, Jota and waltz were adapted by the Filipinos to fit the temperament of the people; they are mostly social dances performed for special occasions and elegant government functions attended by elite Filipinos. Rondalla stringed ensemble music derived from an earlier prototype from Aragon, Spain becoming filipinized in the process. Hence the blend of both local and foreign are indicative of the strong Latin influence on Filipinos.

At the beginning of the 14th century, the Spanish Conquistadors brought the Christianity, art and culture to the archipelago. Over 300 years of colonial rule led to the localization of European forms of dances: the jota, comparsa, paso doble, chotis, fandango, quadrille, and waltz. The Ilustrado (elite) developed their own style of dances influenced by Spain and the new world. Accompanied by the rondalla stringed ensemble, various forms of "Filipinize" European dances were part of social affairs among the elite classes.

We open our suite with a newly revamped version of **RIGODON DE HONOR**, a ballroom inspired dance demonstrating the ladies formal gown of Maria Clara and the men's formal attire of barong tagalog.

Harana was a traditional form of courtship in the Philippines wherein men introduced themselves and wooed women by singing underneath her window at night. Singing about the beauty of the women from the philippines, we showcase **LA BELLA PILIPINA.** From the strong rhythmic melody, we go to the soothing sounds of **MARIPOSA**, a dance imitating the flight of butterflies.

Using elements of the spanish fandango, women enter in a contemporary version of **CHOTIS,** mimicking the movements of a contemporary colonial dance.

We end our colonial suite with a jota containing strong flamenco influences, said to have originated in the nation's capital. **LA JOTA DE PANDERETAS** includes the art of stomping the feet, the zapatedos, along with the staccato sounds of bamboo castenets. This variation features the use of tambourines and an elegant shawl called the mantones de Manila paired together with the modern barong tagalog.

Every December the Maguindanao— the people of the flooded plain—celebrate the coming of Islam during the Sharif Kambungsuwan festival by holding a **KALILANG** for the community in Mindanao, as we bring in food for the feast using **DULANG**.

With the performance of indigenous gong ensemble music and dances, the kalilang features the most highly skilled dancers and kulintang virtuosos. Honoring both the **KAMAMATUAN** and the styles of **KANGUNGUDAN**, a repertoire of musical pieces in the multi-generations. Similarly Maguindanaon lively and graceful dances are rooted in ritual.

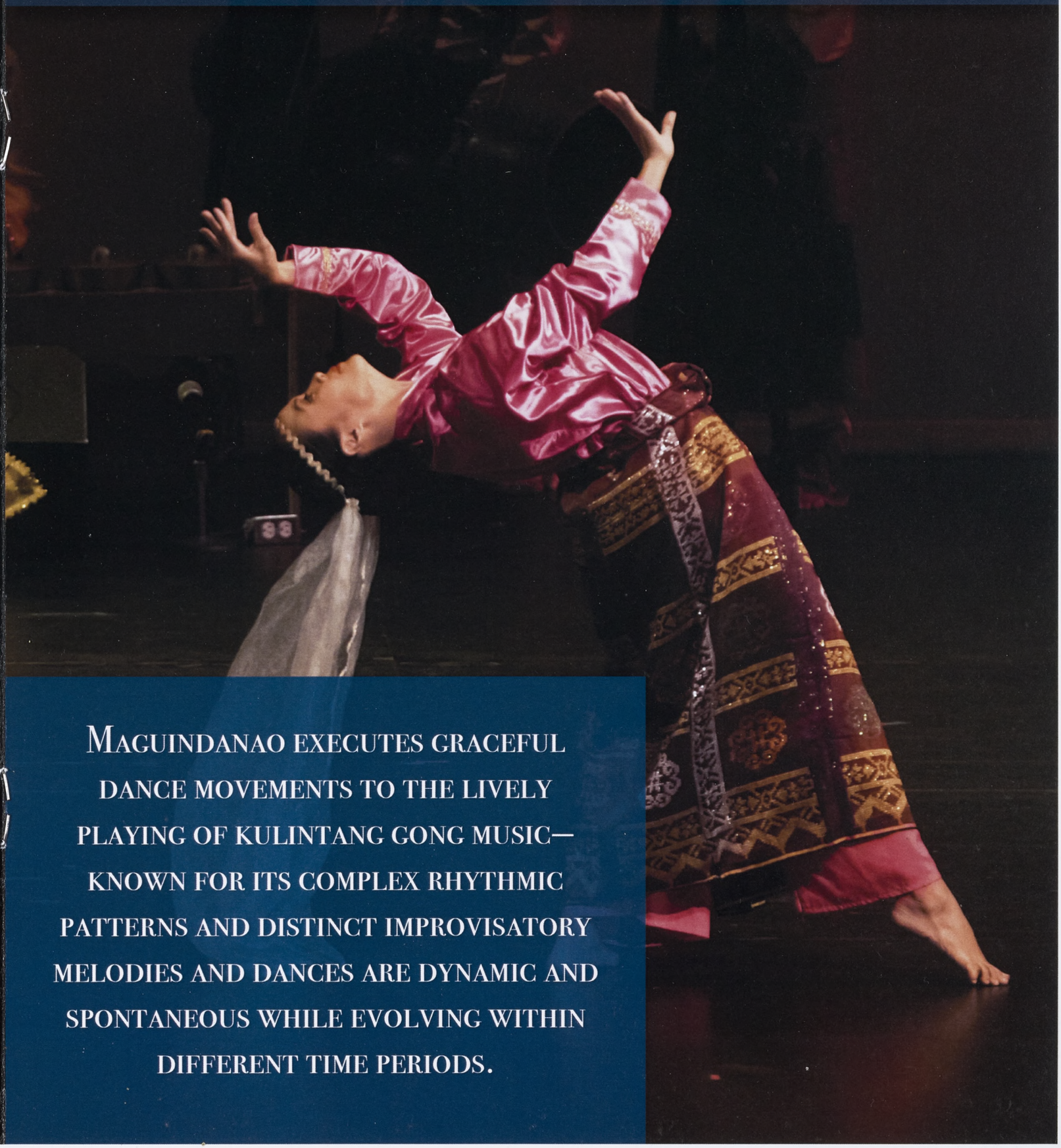
Shrouded in mystery, a female relative to the sultan performs the **ASIK** in praise of the three Maguindanaon royal houses—all feminine movements are rooted in this dance. **SAGAYAN A MALONG** displays the beauty and grace of a Maguindanaon woman as they manipluate a tubular cloth. Similarly, the people demonstrate the uses of a headwrap using **TUBAW** and **TENDUNG**.

The stage is blessed with the movements of **SAGAYAN A DILAPET**, a warrior dance performed for the kuyog—a procession given by the groom's family to present the dowry to the bride. Warriors wear a decorated helmet, a colorful skirt, and dance with a sword and shield as they dance in a frenzy to drive away evil spirits. The **SINGKIL** is said to have originated from the Maguindanao people as contemporary versions have evolved into its new version with an augmented cast of performers: a prince, an umbrella attendant, and multiple fan and scarf dancers, producing a grand spectacle with a dramatic storyline showing an earthquake caused by spirits in the forest.

This year Samahan pays tribute to the legacy of our Maguindanaon kulintang teacher: the late Guro Danongan Sibay Kalanduyan of Datu Piang, Cotabato. His tutelage has made Samahan's Mindanao repertoire the most culturally respectful performance of southern Philippine culture in the United States.

CONCERT OF PHILIPPINE MUSIC & DANCE

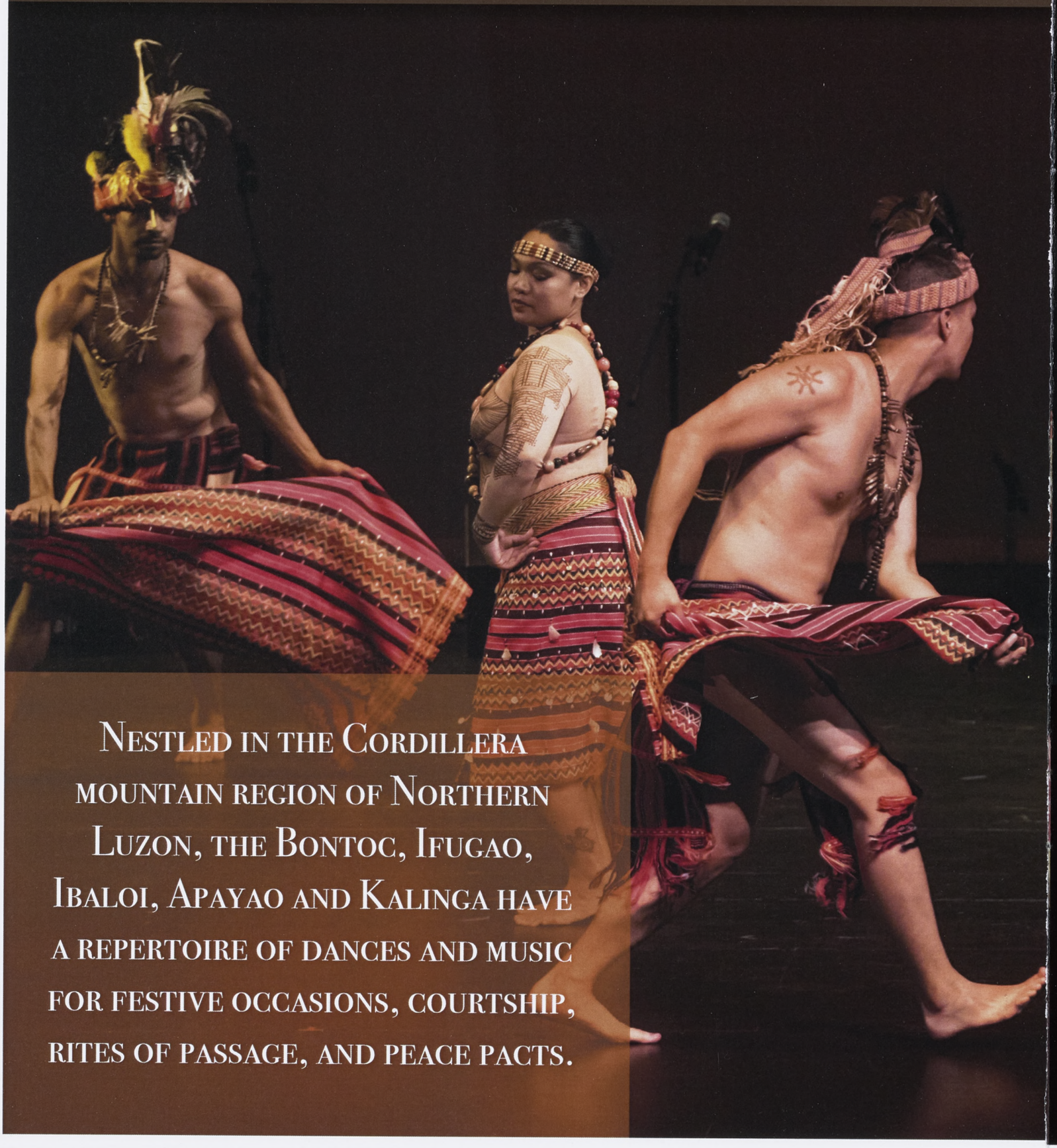
# MAGUINDANAO



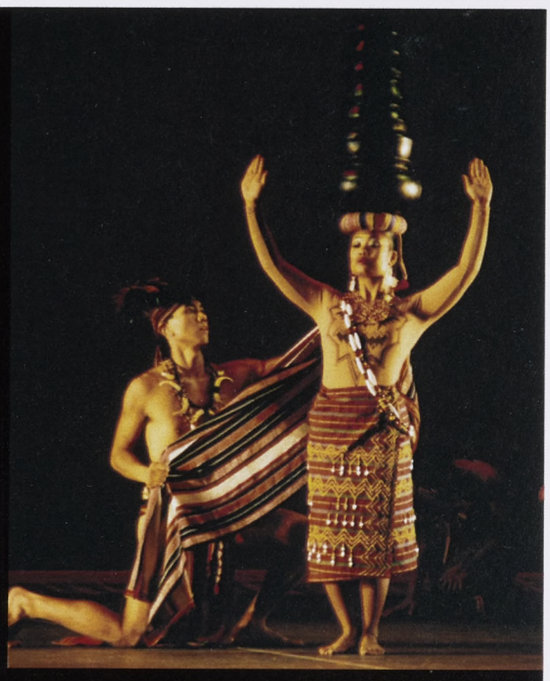
MAGUINDANAO EXECUTES GRACEFUL DANCE MOVEMENTS TO THE LIVELY PLAYING OF KULINTANG GONG MUSIC—KNOWN FOR ITS COMPLEX RHYTHMIC PATTERNS AND DISTINCT IMPROVISATORY MELODIES AND DANCES ARE DYNAMIC AND SPONTANEOUS WHILE EVOLVING WITHIN DIFFERENT TIME PERIODS.

CONCERT OF PHILIPPINE MUSIC & DANCE

# KALINGA



NESTLED IN THE CORDILLERA MOUNTAIN REGION OF NORTHERN LUZON, THE BONTOC, IFUGAO, IBALOI, APAYAO AND KALINGA HAVE A REPERTOIRE OF DANCES AND MUSIC FOR FESTIVE OCCASIONS, COURTSHIP, RITES OF PASSAGE, AND PEACE PACTS.



THE KALINGA ARE ONE OF THE FIERCEST AND MOST COLORFUL ETHNIC GROUPS IN THE REGION. AN AMUNG IS A CELEBRATION OF KALINGA CULTURE THROUGH MUSIC, SONG, AND DANCE TRADITIONALLY FOR WEDDINGS AND PEACE PACTS. MIMETIC DANCE MOVEMENTS INDICATE THEIR CLOSENESS TO NATURE AND THEIR ENVIRONMENT. THEIR SOPHISTICATED FORM OF GANGSA (FLAT GONG) AND BAMBOO PERCUSSION IS PERFORMED IN A HOCKET FORM IN WHICH MUSICIANS PLAY THE SAME RHYTHMS TO CREATE A UNIFIED MELODY; IT SYMBOLIZES PROSPERITY IN THE ILI. SAMAHAN'S AMUNG WILL PERFORM LIVELY DANCES AND **SALIDUMAY** TO ENCOURAGE THE AUDIENCE TO REJOICE ON THIS SPLENDID OCCASION.

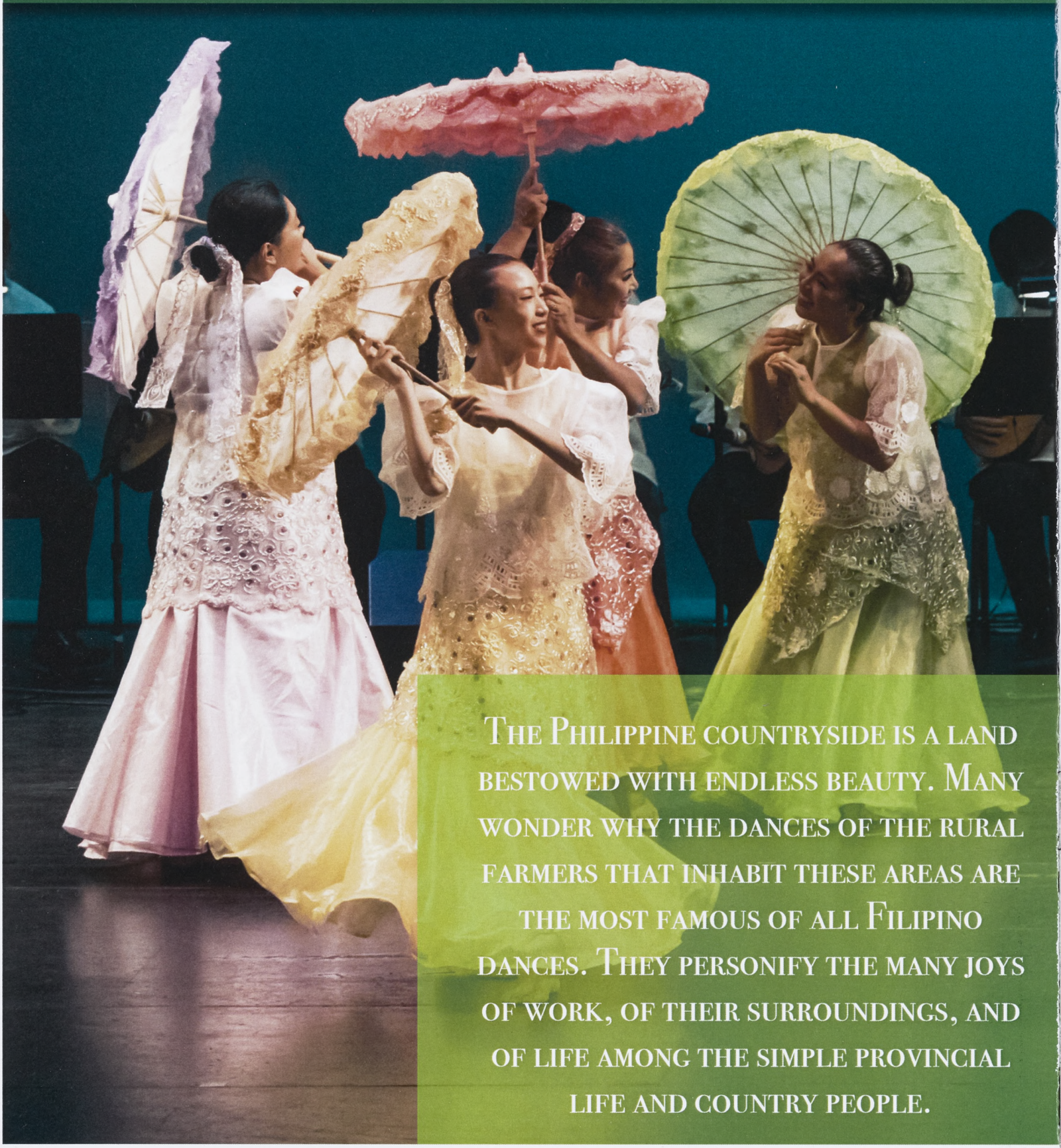
MIMETIC MOVEMENTS OF ANIMALS AND CIRCULAR DANCE FORMATIONS REFLECT THEIR ONENESS WITH THE ENVIRONMENT IN AND THE IMPORTANCE OF COMMUNITY SOLIDARITY IN **LANGAYA**. KALINGA MEN HONOR THE PAST WARRIORS IN A CELEBRETORY PIECE USING **KALASAG** WHILE THE WOMEN TRADITIONALLY DANCE THE **CHALICHOG** IN A COMMUNAL EFFORT TO DRIVE AWAY BIRDS.

DURING WEDDINGS, YOUNG KALINGA COUPLES PLAYFULLY COURT EACH OTHER IN **SALIDSID** TO THE SOUNDS OF THE GANGSA WITH THE HANDS; THE MEN COURT THE WOMEN SIMULATING THE MOVEMENTS OF A ROOSTER CHASING AFTER A HEN.

WOMEN USE **BANGA** TO SHOW THEIR AGILITY IN BALANCING THE BANGAS ON TOP OF THEIR HEADS WHILE TODDLING THROUGH RICE PADDIES AND MOUNTAIN PATHS; A DAILY ROUTINE TO FETCH WATER FROM THE MOUNTAIN SPRINGS. TO END THE KALINGA SUITE, THE **TAJOK** FESTIVAL DANCE IS A CULMINATING EVENT FOR HEALING RITUALS AND TO CELEBRATE A BOUNTIFUL HARVEST. THESE SONGS & DANCES WERE TAUGHT TO SAMAHAN BY MASTER ARTIST JULIET OMLI CAWAS CHEATLE OF BIBAK, SEATTLE.

CONCERT OF PHILIPPINE MUSIC & DANCE

# RURAL COUNTRYSIDE



THE PHILIPPINE COUNTRYSIDE IS A LAND BESTOWED WITH ENDLESS BEAUTY. MANY WONDER WHY THE DANCES OF THE RURAL FARMERS THAT INHABIT THESE AREAS ARE THE MOST FAMOUS OF ALL FILIPINO DANCES. THEY PERSONIFY THE MANY JOYS OF WORK, OF THEIR SURROUNDINGS, AND OF LIFE AMONG THE SIMPLE PROVINCIAL LIFE AND COUNTRY PEOPLE.

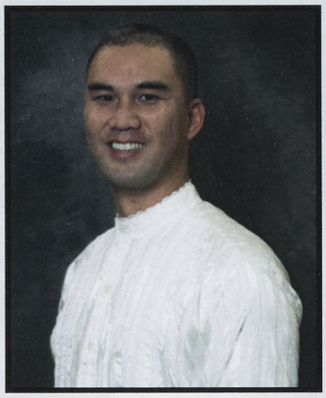
Filipinos from the rural countyside value the importance of celebrations after a bountiful harvest and also the observance of religious ceremonies. Celebrating the beautiful sight of the Philippine countryside, provincial men and women decorate the fiesta while enjoying each others' company in **MALIGAYANG ARAW.** We then go into a popular medley of dances lead by the percussive sounds of the **KARATONG**.

The celebration continues as a group of women tease a man by stealing and playing with his hat in **PANDANGGO SAMBALILO.** Continuing the festive occasion, we showcase a multiple of various Philippine inspired games in **PALO SEBO**.

Originating from Pangasinan, dancers demonstrate skill as they balance drinking glasses in their hands and on the head in **BINASUAN**. as playful as the pangasinan people are, they continue to demonstrate balancing skill while dancing on top of many stacked benches in **SAYAW SA BANGKO.**

The bamboo grass is used in many Philippine dances. Culminating with the dance called **TINIKLING**, recognized as the national dance of the Philippines. Named after the speed and grace of the tikling birds from Leyte, the dancers leap in and out of the gradually speeding bamboo poles which represent the traps set by the rice farmers.

Filipinos living in the province have a penchant for holding fiestas to honor patron saints and welcome villagers singing **MABUHAY.** These dance forms later became deft defying and spectacular with the use of household items or material found in the forests and rice fields. Samahan's Pistahan depicts the joyous celebration of rural life.

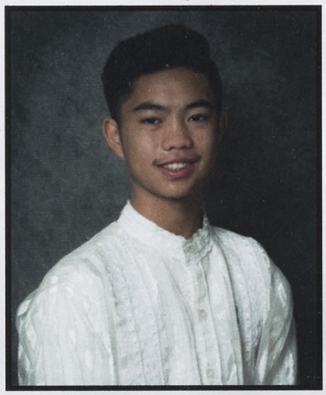


Raynard Abalos
Dancer-Soloist

Azriel Almera
Dancer

Maireen Barnachea
Dancer-Singer

Jasmine Brizuela
Dancer-Singer



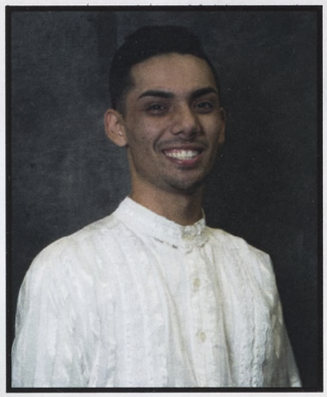
Miles Buhain
Dancer

Michelle Camaya Julian
Dancer-Soloist

Jd Lynn Chiong
Dancer-Soloist

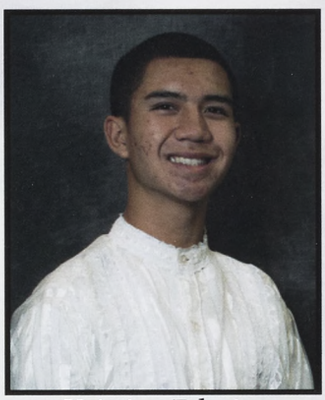
Reina Chiong
Dancer-Soloist

Dorothy Corona
Dancer-Soloist

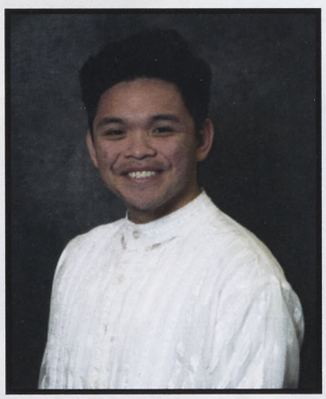


Nico Delmundo
Dancer-Soloist

Elly Edraisa
Dancer



Kristian Edraisa
Dancer



Jason Esguerra
Dancer

Rafael Guzman
Dancer-Soloist

Rozanna Marie Lescano
Dancer

Lyn Lopez
Dancer

Mae Lopez
Dancer

Jessica Mercado
Dancer

Mary Grace Nievera
Dancer-Soloist

Randy Padua
Dancer

Tiffany Pascua
Dancer

Ashley Pineda
Dancer

May Roxas
Dancer

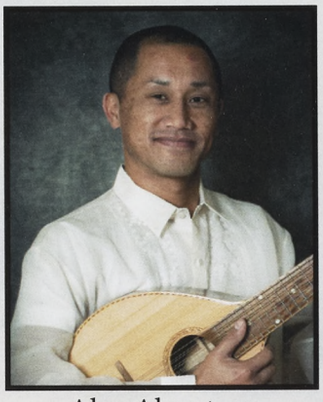
Jennifer Sapienza
Dancer

Roslynn Sapienza
Dancer

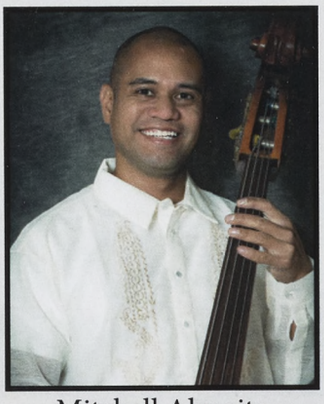
Lauren Tomasi
Dancer

Jhenice Villanueva
Dancer

Lori Welch
Dancer-Soloist



Alex Alcantara
Rondalla

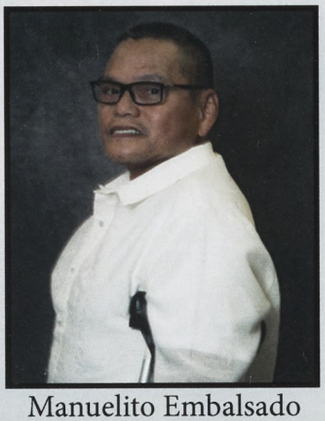


Mitchell Almoite
Rondalla

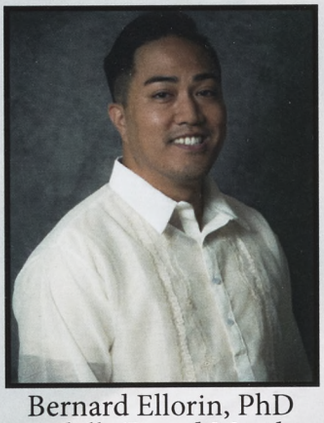
Juanita Caccam, PhD
Rondalla/Board Member

Taryn Chiong
Rondalla

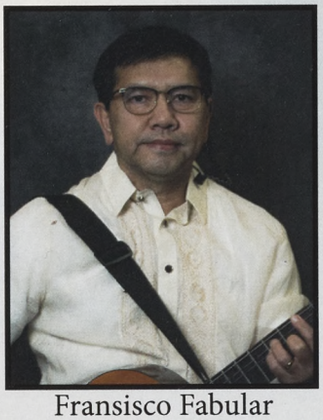
Frederick Embalsado
Rondalla



Manuelito Embalsado
Rondalla

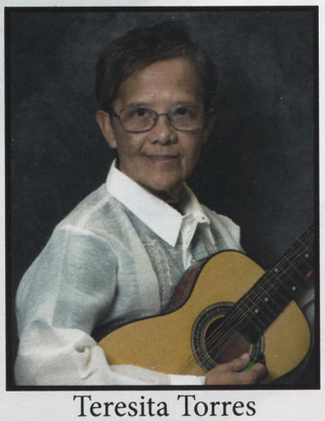


Bernard Ellorin, PhD
Rondalla/Board Member



Fransisco Fabular
Rondalla

Jeremy Lumbreras
Rondalla



Teresita Torres
Rondalla

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Raynard Abalos
Kulintang

Eric Abutin
Kulintang

Janet Asuncion
Kulintang

Marlo Campos
Kulintang

Bernard Ellorin, PhD
Kulintang

Kimberly Kalanduyan
Kulintang

Severino Reyes Jr.
Kulintang

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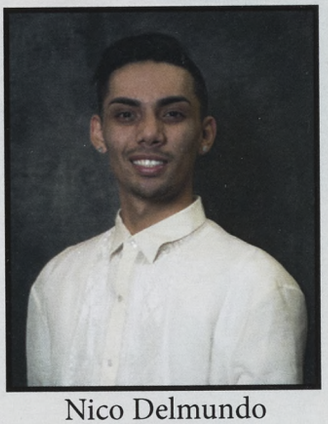

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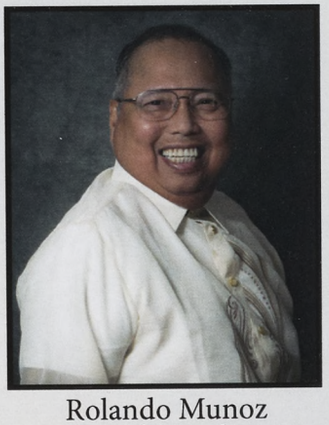

Rolando Munoz
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***Congratulations to the SAMAHAN FAPAEC on its 42nd Concert of Traditional Philippine Dances & Music***

***We greatly appreciate the commitment & hard work of the performers—dancers & musicians, the technical crew, the Board & volunteers, to produce a first class show featuring our cultural heritage.***

***For more than four decades SAMAHAN has been producing its annual concert to rave reviews. Thanks to the following for their contributions to the annual events & for their long years of dedicated service with SAMAHAN***

***Ruby Pearl Chiong, Artistic Director***
***Dr. Juanita Caccam, Music Coordinator***

***Dancers***

***Lorena Basmayor Welch*** ***Raynard Abalos***
***Jd Lyn Chiong*** ***Reina Chiong Quenaon***
***Michelle Camaya Julian*** ***Dorothy Parker Corona***
***Mary Grace Nievera*** ***Rafael Guzman***

***Musicians***

***Frederick Embalsado, Rondalla Director***
***Bernard Ellorin, Kulintang Ensemble Director***
***Mhannie Embalsado*** ***Tess Rivero Torres***
***Eric Abutin*** ***Severino Reyes*** ***Mitchell Almoite***
***Christopher Feraro*** ✝

SAMAHAN

FILIPINO AMERICAN PERFORMING ARTS
& EDUCATION CENTER

**In loving memory of Dr. Lolita Diñoso Carter**
**1927~2011**

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